### RAT THE LOCAL PLAYHOUSES CHINA WILL CONSTRUCT

### MANSFIELD'S "IVAN" BEST ENACTMENT

### Brilliant Audience Follows New Play Breathlessly.

an audience which taxed the seatater gave a hearty greeting to Richard Mansfield last night upon his first visit to Washington this season. There were present a large number of persons well own in social and official life, among known in social and official life, anong them Dr. and Mrs. Loring, Miss Lor-ing, Mrs. Townsend, Miss Patten, Sen-ator Allen, Representative Bourke Cockran, Mr. Brun, the Danish minis-COCKTAN, Mr. Brun, the Danish minister; Miss Boardman, Miss Williams, Miss McMillan, and Mr. Boardman, the Misses Kean, sisters of Senator Kean of New Jersey, Mr. and Mrs. Charles J. Bell and the Misses Bell. Mr. Seckendorf, Miss Seckendorf, Mr. and Mrs. William H. Mosse Mr. and and Mrs. William H. Moses, Mr. and Mrs. Henry C. Moses, George Sacks, with a large box party; Col. and Mrs. Robert I. Fleming, Mrs. Lipscomb, Major and Mrs. Borden, Colonel and Mrs. Burr, Captain and Mrs. Miller, Mr. and Mrs. I. H. Dunlap, and Cap-

tain Reynolds.
"Ivan the Terrible," a drama by Count Alexis Tolstoy and translated by Mme. Sophie de Meissner, Mr. Mans-field's latest addition to his extensive repertory, was the offering of the even repertory, was the repertory, was the repertory and the proposition of the general judgment which would be pronounced upon this work of Tolstoy Mr. Mansfield takes the precaution to state in the program that "he is not presenting what is commonly called a play." He might have gone a step further and described it simply as a character sketch set in a series of scenic incidents to give it variety and stimulate the interest of the theatergoer. Except Ivan there is but one figure in the drama that claims serious attention. This is Godunoff, brother-in-law to the Czarwitch, "modest, cordial to everyone, temperate in speech, and his bearing grave and dignified—however, utterly false, unscrupulous and overwheimingly ambitious." The other dramatis personae merely give more life to the action without calling for critical consideration. As if in anticipation of the general

R'ussia's Cruelist Czar.

Tolstoy draws a powerful picture not only of Russia's most cruel and depraved "Jolly Grass Widows" Give Good Perruler, but no less of the corruptness, deceit, venality, and utter disregard of

deceit, venality, and utter disregard of honorable motives that characterized the aristocracy of the empire in those days, and which, if all accours be true, have not become extinct in our time, even though perhaps modified through the processes and influences of civilization. He shows the Czar surrounded by a coterie of courtiers, all of whom, with but an occasional exception, fawn and cringe before him while in their hearts there is naught but hatred and the hope of a speedy death for him, natural or otherwise. The pathetic circumstance in it all lies in the fact that Godunoff, whom Ivan loves and trusts above all others, is the chief aspirant to the throne and hastens the sovereign's' death by playing upon the latter's fears and superstition.

It is probably not too much to say that Ivan is the most powerful figure in the whole list of Mr. Mansfield's portraitures. From the moment when he is first seen crouched in a big chair, clad in a monk's habit with knotted girdle about his body, and feverishly counting his beads with trembling fingers, through all the gradations of alternating assumption of a repentant spirit and the assertion of an innate and dominant cruelty, down to the moment of his miserable death, Mansfield shows Ivan the Terrible as he has been handed down in history. His impersonation is fully as interesting and fascinating as a psychological study as is Irving's of Louis XI. The high lights and shadows are as carefully laid in as only the most consummate and masterful art could accomplish. In this more than in any other one of his characterizations one loses sight of the actor himself and becomes absorbed altogether in the personality set before his audience.

Work of Highest Art.

### Work of Highest Art.

Mansfield makeup is a work of the highest art. Were it not for those eyes one might suppose that some new actor were making his first bow. His facial play is a study for the physiognomist, play is a study for the physiognomist, just as the intonations with which he invests his utterances may well claim the absorbed interest of the elocutionist. To sum up, it may be said without the least exaggeration that Richard Mansfield's Ivan, the Terrible must be accounted one of the most important impersonations on the contemporaneous stage. The audience last night was completely captivated by it, and the applause after each fall of the curtain was most enthusiastic, especially when the actor deigned to respond to it by making his bow.

most enthusiastic, especially when the actor deigned to respond to it by making his bow.

With one exception the supporting company is commonplace, though respectable. This exception is Leslie Kenyon, who assumes the role of Boris Fyodorvitch Godunoff. In his bearing throughout he was the modest, cordial, grave, dignified, false, unscrupulous, ambitious, crafty schemer, and he fully deserved the applause accorded him. It goes without saying that the piece was staged with all the care and strict adherence to historic tradition for which Mr. Mansfield has become noted. The scenery is massive, and a series of most impressive stage pictures is presented to the view. The ensembles also are rare examples of stage craft. Nothing more true to life than the mob in the third act could be imagined.

"Beau Brummel" will be presented this evening, with Mr. Mansfield in the title role, and "Ivan the Terrible" will be repeated tomorrow night.

### LAFAYETTE.

#### Mary Marble Finds High Favor In "Nancy Brown."

Mary Marble, as "Nancy Brown," the marriage promoter in the kingdom of the Bey of Ballyho, made a distinct hit at the Lafayette last night. Miss Mar-

at the Lafayette last night. Miss Marble has been in Washington before, and has a host of friends and admirers here. Her performance last night evidently increased her reputation.

The play, "Nancy Brown," was already known locally as a production by George Broadhurst, Silvia Heia, and Frederick Ranken, and presents a broad field for music and comedy. No less than twenty lively songs are mixed in between the plots and counter plots, which create sensations in the kingdom of Muley Mustapha, Bey of Ballyho.

All of the songs were good, but two stood out prominently. "Fishing" and "Any Old Tree," by Miss Marble, rendered with pleasing grace and charm, were well received by the large audience. And "Two Eyes," by Robert E. Harty, was received equally well. Mr. Harty played the part of the Yankee drummer in Muley's country.

The chief comedy character is that of

Take 99 When You Are Sick A Sure Cure for Colds and Grip ATKINSON'S, 11th & G Sts. N. W.

## C. Manderville, as the Bey of Ballyho. His right hand man was Ben Lodge, acting as the prime minister. These two gentlemen demonstrated rare ability as comedians, and in the song. "I'm Glad I Ain't Methusalem," sung with Mr. Harty, they showed themselves no mean singers.

singers.

A quartet of interesting comedians were Charles Lloyd, David Andrada, Frank Craven, and E. W. Louis, four European noblemen, who visit Ballyho in answer to the Bey's advertisement that his daughter, the princess, would be sold to the highest bidder.

### CHASE'S:

Albert Chevalier More Than "Makes Good" His Reputation.

Albert Chevaller, the headliner at hase's Theater this week, drew large udiences to that playhouse yesterday afternoon and last night, and he succeeded in "making good" his reputation as one of the foremost character comedians in the world. All his imitations, taken for the most part from the lower walks of English life, were enthusiastically received by his audiences, and his rendition of "The Future Mrs. 'Awkins' brought down the house. In his portrayals of character, Mr. Chevalier is at all times finished. In costume, facial expression, accent and movements, he shows that he has failed to observe nothing essential for the success of the act. fternoon and last night, and he suc-

act.

As "A Fallen Star" he is especially effective, depicting that familiar type, the actor who once had the world at his leet. This impersonation was in direct contrast to his next, "Wot Fur Does "ee Love Oi?" but one was as good as the other. He also rendered effectively "My Old Dutch" and an Imitation of a French waiter.

Any More," was a favorite and received many encores.

The leading musical features of the bill were "The Italian Trio" and the "Miles-Stavordale Quintet," the latter, by the mean of a harp and four banjoes, imitating very closely the human voice in such songs as "Dear Little Shamrock." The Italians, with voices of great volume and swetchess, were enthusiastically received.

Emmet Devoy and his company, consisting of Miss Hermione Shone, Edward Earle and Will Gaylor, with the appearance of a negro baby at the end of the act, gave an amusing sketch entitled "The Saintly Mr. Billings," in which Mr. Devoy did some good work in imitation of "the morning after."

"The Three Madcaps" introduced pleasing features as novelty acrobatic dancers, and Owley and Randali did a turn of comic juggling, in which the breaking of china plays a large part. The vitagraph pictures showed inauguration scenes and "A Race for a Wife."

### LYCEUM.

formance.

Many and pronounced were the evilences of delight shown by the audience themselves in two burlesques and when an olio of merit was presented. The re-light reached the noint of section is a section. an olio of merit was presented. The relight reached the point of esctasy during the xylophone duets of Gordon and Somers. George Mullen was the only one of the team of comedy acrobats to put in an appearance, but he was a team himself. Gruet and Gruet were Ethiopian entertamers, and Carlton and Terre sang and cracked jokes. Few of the jokes were of prehistoric vintage.

The chorus numbers were singularly free from stale songs. The costumes of the "Jolly Grass Widows" were admired for their dazzling color effects and the economy of the costumer in the use of materials did not pass upnoticed.

## A GREAT SUCCESS

Otis Skinner's Play Scores Emphatically at Columbia.

In "The Harvester," which he presented to Washington theater-goers at the Columbia Theater last night, Otis Skinner has one of the strongest and most beautiful romances ever seen here. "The Harvester" is a translation of Jean Richepin's "Le Chemineau," and portrays the romantic side of French-Canadian village life. Although tragic in its theme, this excellent play contains the richest element of humor, and in its

in its theme, this excellent play contains the richest element of humor, and in its five acts the full range of human emotion is presented.

Mr. Skinner is to be congratulated upon the company he has chosen to support him, for it may be said without qualification that there is not a weak spot in the cast. As the gypsy harvester, who wanders from village to village, leaving a ortion of his heart in each one and endearing himself to men and women alike by his rollicking good nature, Mr. Skinner has a fine opportunity cheered virtue and hissed the demoniacal villian, greeted the opening performance of the "Queen of the White Slaves," at the Academy of Music last evening.

Clever character work was done by several of the performers, among whom Ailleen May, as Grace Fawn, the herotand women alike by his rollicking good nature, Mr. Skinner has a fine opportunity cheered virtue and hissed the demoniacal villian, greeted the opening performance of the "Queen of the Music Slaves," at the Academy of Music last evening.

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The first act Mr. Skinner is all that a reckless, irresponsible vagabout should be. In the third, fourth, and fifth acts, when eighteen years are and fifth acts, when eighteen years are supposed to have elapsed, he presents the same magnetic personality toned down by years, and brought at last to a sense of responsibility by the first sight of his only son.

Throughout the play Mr. Skinner's whole soul was in his part, and the results achieved by the combination of his talent, effort, and finished dramatic training won him the enthusiastic ap-plause of the large and fashionable audience. Several times he was called before the curtain, and finally was com-pelled to make a speech, which he did

As "Toinette," the leading feminine character, Lizzie Hudsen Collier scored a distinct triumph. She played romantic and tragic scenes with equal success, and did not, even in the most difficult situations, overdo or fall short. Always sympathetic, she carried the fudience

with her throughout.

Other roles which were excellently played were those of Catherine, the wife of the village inn-keeper, by Marion Abbott, whose humor was thoroughly con-tagious; Francois, by J. M. Colville; the

All the scenes are pastoral and are painted with great skill, lending warmth and softness to the production. Although it is difficult to choose the most impressive, it might perhaps be said that the third act, a scene in the village inn, shows a greater range than any of the others and it is this act which marks the return of the wanderer and his meeting with his only son.

Among the theater parties present at "The Harvester" were those of Miss Marie Fauntleroy Barnes, Mr. and Mrs. Goode.

## THE KALGAN RAILWAY

TIENTSIN, March 14.-Construction of TIENTSIN, March 14.—Construction of the Pekin-Kalgan railway will be commenced immediately under the supervision of a Chinese chief engineer.

Representatives of all nations have endeavored for years to obtain this valuable concession. A charter was not granted, owing to the Russo-Chinese agreement that uniess China employed Chinese engineers and Chinese money, Russia alone might construct the line. The new railway will be financed by the Pekin-Shan-Hai-Kwan Railway Company, which is bonded to Englishmen.

men.

Kalgan is the railway key to all the northwest, and the building of the railway is evidence of a decided anti-Russian movement.

### ACADEMY.

"Queen of the White Slaves" Thrills as Usua!.

Al Phillips, as Bert Hall, the Government detective; Edward Naunery, as Sailor Mac, with the rough ways and big heart, won favor with the audience, while George R. Raymond, as Smoke Pot, a faithful valet with sleuthhound propensities, kept the house in an almost continual roar of laughter. That J. E. Miltern, as Ralph Grimes, the villain, played his part well, was amply attested by the shower of hisses that greeted his every appearance on the stage. Joseph Carter, as Fong Lo Low, however, had trouble with his enunciation, and thus spoiled what might otherwise have been clever acting.

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HENRY EVANS, 922-24 F St.
Fr. P. WELLER, Aqueduct Bridge Drug Store.
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Ninth and the Avenue Parker, Bridget & Co.

Parker, Bridget & Co.

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Take the line right through and you'll agree we've accomplished something well worthy of your consideration-well calculated to win your undivided patronage.

Take the TOP COATS. Styles in one sense don't change much in Top Coats, but there's a lot of difference in the style of different top coats. These coats of ours are not skimpy, but properly full-beautifully draped.

The designer who planned them has mastered the art of cutting coats that'll hang close at the collar and fall smoothly and gracefully from a perfectly molded shoulder. That collar hugs the neck, whether you let the coat fly loose or button it.

The top coat is a coat you'll have lots of use for from now on-and lots of satisfactory use if it's a Parker-Bridget top coat. All the approved fabrics of the better quality from \$12 to \$35.

The SPRING WEIGHT SUITS are shown in the widest possible variety of fabrics. Coats cut rather long (both double and single breasted), trousers full wide at the thigh. Undoubtedly they're the most gracefully cut suits you'll see-and they've got good, honest tailor work in them to make them retain all the grace in service that they have right now. Prices from \$12 to \$30.

### A Special Spring Suit for Boys, \$3.95

We don't usually talk bargains, but we certainly give them always. This line of Boys' Suits, for instance, ought to be higher priced, but there are just lots of people who want to pay about that figure for the suits the boys will wear to school, and we've stretched a point of value to get up these Suits to sell at this price.

Every style you can fancy is representedin mixed tweeds, as well as serges.

Two pairs of trousers with many of the

### Boys' Reefers for Spring Wear, \$3.95 to \$12

A well dressed boy is a pleasure to a parent -and the fact of his being well cared for in the matter of clothes has much to do with the boy himself, in that it teaches him to care for his appearance. A boy is worthy of the best you can buy him-the best cut, best made clothing you can get-and that means Parker-Bridget cloth-

Take these Boys' Reefers, Top Coats, etc. Other people have coats called by the same name, but the difference is marked. The style and finish of the Parker-Bridget coats is inimita-

ble. They "dress" a boy. Make it a point to give this sort of clothing a trial this season.

### Parker, Bridget & Co.

Ninth and Pennsylvania Avenue

# This rough pen and ink sketch gives an idea of the new Paris styles. Paris Hats are here at \$10 to \$35. The American adaptations, at \$5 and \$7.50, will be preferred by many.

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These practical "Opening" Souvenirs—these complimentary prices—positively terminate with the closing of the store tomorrow evening. The list should be cut out and used as a shopping guide. To the left hand are the regular prices—those you will find marked on the goods. To the right hand are the complimentary prices, to terminate tomorrow evening.

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65c Sheets, double bed. Com-	55
15c Marvel Pillow Cases. Complimentary price	11
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50c Pictures, gilt frames.	
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osci Clothes Hampers, large.	699
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48c Garbage Pails, cover.	29
\$1.50 Clothes Wringers. \$ est. Complimentary price	1.00
\$4.98 Dinner and Tea Set. \$7	3.89
75c Fruit Sets, 7 pieces.	48
Toc Toilet Pitcher and	48
Basin. Complimentary price	
35c Celery Trays, new. Com-	29
50c Eagraved Tumblers,	36
lozen. Complimentary price	
19c Flower Vases, large.	10
98e Punch Bowl, on stand.	69
Complimentary price	17

Palais Royal. A. Lisner. G & 11th Sts.